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ABSTRACT

This is the first volume of the two-volume English "Notebook" compiled by the English committee of the National Association of Independent Schools. The "Notebook" focuses on grades 5-9 (with implications for grades 10-12) and emphasizes the increasing diversity of the student population in independent schools. This volume contains the committee's "General Statement"; specific statements, practical guidelines, and bibliographies on the teaching of English in the areas of language, literature, and composition; detailed suggestions for the use of nonprint media; and a section on language, literature, and the minority student. A general bibliography concludes the volume. (JM)

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A TEACHER'S NOTEBOOK: ENGLISH, 5-9

National Association of Independent Schools
January 1975

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CONTENTS

I. GENERAL STATEMENT 1

Language in Operation 2
Literature 2
Literacy beyond Print 4
Composition 5
Language as Subject Matter 6
Grammar and Linguistics 6

II. LANGUAGE 9

Robert W. Boynton, Linguistics? 10

Frederick F. Kempner, Structural Grammar 17

Frederick F. Kempner, Transformational Grammar 18

Traditional Grammar 19

Bibliography. 21

III. LITERATURE AND NON-PRINT MEDIA 22

The Study of Literature 23
Bibliography 27

Non-Print Media in the English Classroom 30
Activities in Non-Print Media 34
Bibliography 38

IV. COMPOSITION 41

Composition-- The "Sullen Art". 41

Composition Topics 49

Bibliography 58

V. LANGUAGE, LITERATURE, AND THE MINORITY STUDENT. . 59

Richard Lederer and Robert L. Hall,
Language, Literature, and the Minority Student 59

Language. 61
Bibliography 67
Literature 68
Bibliographical Notes 73

VI. GENERAL BIBLIOGRAPHY 76

FOREWORD

This is the first volume of the English Committee's two-volume English Notebook. Although this Notebook focuses on grades 5 through 9, it implies that the work in grades 10 through 12 should be a continuation and amplification of the themes developed here. Thus the Committee has consciously included ideas and suggestions that clearly apply to the upper grades. The Notebook also emphasizes the importance that the English Committee attaches to the increasing diversity in student population in independent schools.

This volume contains the Committee's "General Statement" and a number of specific statements and practical guidelines on the teaching of English in the areas of language, literature, and composition. It also includes detailed suggestions for the use of non-print media, and it concludes with a statement on minority students in the independent schools.

The second volume will contain analyses of students' answers to questions that have successfully probed the teaching and learning skills in composition and in close reading of prose and poetry. These analyses will include some practical suggestions on the teaching of such skills.

The English Committee hopes that this entire Notebook will be read and discussed--not only among new and seasoned English teachers but also among teachers in other subjects and disciplines. Such study and discussion should give rise to practical applications of the principles stated in these pages. The suggestions and criticisms that may then come to us will be of use in revisions that will be published from time to time.

Division of labor on the articles in this Notebook has necessarily made each article (unless otherwise identified) predominantly the product of one or another member of the English Committee. The Committee as a whole, however, is responsible for the contents and for the revisions and editings of the final drafts. The practice of that responsibility has been a uniquely harmonious experience. We have therefore not identified authors except for articles written by, or with, people outside the Committee. We should make note here, however, of the special contributions by several members of the Committee: (1) the "General Statement," which underwent several revisions before appearing in these pages, is largely the result of the wisdom and dedication of William Travers, former chairman of this Committee; (2) "Non-Print Media in the English Classroom" is the product of an assignment enthusiastically undertaken by Richard Lederer; (3) the practical advice, philosophical insights, and editorial perception that kept us cheerfully directed to our tasks were the inevitable consequence of Winifred Post's being our consultant.

We thank Robert Boynton for allowing us to reprint his article on linguistics, which first appeared in A Teacher's Notebook: Language Arts, K-4; Fritz Kempner for his introductions to structural linguistics and transformational grammar; Robert Hall for his collaboration on "Language, Literature, and the Minority Student"; and Wek Grimes, Director of NAIS Academic Services, for his friendly persistence in keeping us to our task.

NAIS English Committee, Summer, 1974

Edward O. Shakespeare, Chairman
Friends' Central School
68th Street and City Line Avenue
Philadelphia, Pa. 19151

Charles W. Apple, Jr.
St. Edmund's Academy
5705 Darlington Road
Pittsburgh, Pa. 15217

David Lauderdale
Westminster Schools
1424 W. Paces Ferry Road, N.W.
Atlanta, Georgia 30327

Richard Lederer
St. Paul's School
Concord, N.H. 03301

Ruth Legnini
Baldwin School
Montgomery and Morris Avenues
Bryn Mawr, Pa. 19010

William O. Travers
The Fenn School
Monument Street
Concord, Mass. 01742

Winifred L. Post, Consultant
Dana Hall School
21 Dana Road
Wellesley, Mass. 02181

I. GENERAL STATEMENT

A primary goal of any educational experience is the involvement of the student in the process of learning. Essentially, this involvement comes when the student discovers his ability to order his perceptions, to manipulate symbols, to construct hypotheses, and to argue rationally. The development of these abilities, however, is only a part of the learning process. An important counterpart is the development of his awareness of, and sensitivity to, what others feel, perceive, think, do, and say.

Language is an integral part of the entire development of the student and of his growing ability to organize and understand his world and to cope with it. The part played by language in the development of the young is the common concern of all teachers. English is a language, not merely a classroom subject.

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It is important to distinguish between two different senses of the term language. In one sense, language refers to the abilities and the internalized, tacit knowledge underlying and making possible the performance of native language by its users: that is, talking and verbal thinking, reading and writing, acting and dramatically improvising. This is the LANGUAGE-IN-OPERATION sense of the term. The other sense of language refers to LANGUAGE AS SUBJECT MATTER, to the academic study of human language: to the methodology and content of grammar, linguistics, semantics, language history, discourse study.

Language in Operation

The concerns of LANGUAGE IN OPERATION pervade the entire curriculum. Every activity of the school day can be viewed as a potential occasion for the natural uses of language, and all teachers should understand that they are teaching language all day every day, no matter what the content of their subject. This sense of the English language also includes literature, composition, and the world of mass media.

Language operates through written and oral expression, through general reading, and through the interpretation of literature. It operates through viewing and listening with understanding. In an "English course," these activities are not isolated, however necessary it may be to treat them as such in constructing teaching units or in setting standards and requirements. An effective English program should provide students with a variety of experiences in the operation of language; it should not merely concern itself with transferring a given body of information from teacher to student.

Literature

Language is the medium of literature, and literature is one medium by which we in English classes study man. Since the study of literature is highly complex, teachers must give attention to the student's reading development and to the literature itself. Reading is concerned with language in operation, with words coming to life in a context, and with the use of words as symbols for the communication of ideas, feelings, and experiences. The student should learn to observe this language at work: the word choices, the

sentence structure, the tone, the metaphor. (Here metaphor is considered not merely as one of the "figures of speech" used for rhetorical purposes, but as an essential way of expressing meaning through comparison and analogy, and as one of the elements, perhaps the most important, of growth and enrichment in a living language.) By helping the student to recognize, to understand, to extend, and to use his own experiences, the reading of literature can assist him in developing a sense of aesthetic and ethical values so important to civilization.

The choice of literary works is determined by several considerations, among which is the need to use works that reveal the nature and ways of man and that complement the development of the student--literary works that have enough variety and relevance to capture the student's interest and to develop his pleasure in reading. There should be a provision within the

The choice of literary works is determined by several conditions, among which is the need to use works that reveal the nature and ways of man and that complement the development of the student.

programs of study for a series of options from which students can choose their own reading material. Not all students in a given class need read the same book at the same time. Several works, including a variety of genres related in theme, can provide livelier discussions than those generated by a single book, and they may provide additional incentive for wider reading by students.

Within a few decades, a generation for whom printed material served as a primary source of information has witnessed the emergence of a generation for whom print is but one of the available sources of information and communication. Our concern with literacy, then, should not be limited to books alone. Radio, television, film, and computer technology have created new communication patterns, new demands upon language, and new definitions of language.

The language operations of the mass media have come to constitute a major part of the student's experience with his environment. The sheer volume of media communications necessitates sophisticated judgment and selection. Consequently, the study and use of media should be an integral part of the contemporary English curriculum. If we fail to meet this challenge, we could produce a citizenry subject to manipulation and confusion,

The study and use of media should be an integral part of the contemporary English curriculum.

unable to deal with the realities of its environment. Teachers need not feel intimidated by an expanded concept of language study that includes the media, since the components of the media-technology revolution can prove helpful in developing those skills and capacities that have long been the concern of effective English programs.

Composition

The English teacher is primarily concerned with the process of composing and with those activities of perceiving, discussing, selecting, organizing, expressing, evaluating, and "publishing," which are an integral part of the composing process. Composition may be thought of as communication, both oral and written, of facts, ideas, opinions, and feelings. Although written language is considerably different from spoken language, a student's writing habits are often conditioned by his speaking habits. Consequently, students should have numerous opportunities to engage in oral as well as written discourse; for oral discourse, if it achieves success as communication, involves the speaker in an act of composing. Classroom experiences with oral language can include group discussions, prepared and extemporaneous speaking activities, oral reading, and improvisational drama. It seems imperative that such activities be emphasized not merely as a prelude to writing but as entities involving their own composing processes.

Classrooms in which composing activities take place should contain numerous reference materials and a wide variety of generative multisensory stimuli. Such resources, together with group discussions, can provide the shared experiences that often initiate the composing process. The classroom should be viewed as a workshop or laboratory in which (1) the student has experience in perception and observation; (2) he discovers, discusses, and evaluates options for self-expression--for instance, such varieties of form as letters, dialogues, and fables; (3) he receives constructive teacher and peer suggestions; and (4) he writes for his own satisfaction or for teacher and

peer approval. Within the writing workshop there should be opportunities for the publishing, posting, and performing of the students' work.

Most successful results in written composition will come when a student writes from his own interests and experiences, and as he discovers that his first effort is not usually his best one. The student may know what

Most successful results in written composition will come when a student writes from his own interests and experiences.

he wants to say, but not necessarily how to say it. Over the years his writing and speaking should come to display a fuller appreciation of the relationships of style and appropriateness to content and purpose. The teacher can lead the student to such appreciation by encouraging him to create imaginatively and to support his creativity persuasively.

Language as Subject Matter

Grammar and Linguistics

The study of LANGUAGE AS SUBJECT MATTER has, perhaps, demanded excessive time in our English classes. Much research indicates that a study of grammar and linguistics has no appreciable effect on student writing. Indeed, such formal study often has a tendency to stultify creativity in writing. Any academic study of language should treat English as a dynamic, not static, language.

The teaching of English grammar and usage has been particularly susceptible to rigidity and now is in a state of confusion because of the various methods used to describe the structure of the language. None of these systems of grammatical analysis is complete, wholly accurate, or fully desirable. In-

deed, a comprehensive study may be unmanageably complex and time-consuming. An attitude of inquiry toward grammatical analysis can be more valuable to the student than the memorizing of an imposed and predetermined system. The kind of language study we do recommend is one in which students

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would behave in a scientific way, essentially as linguists. They would ask the questions linguists ask, and they would formalize and discuss their answers to these questions much as linguists do. The questions would be directed toward several topics: the structure of language, the sounds of language (particularly the sound of a sentence), the values and mores associated with language, the nature of language as a form of human behavior. Language and its various operations and uses should be kept open to inquiry by students. The ability to ask a question and to seek understanding is more important than the memorizing of an answer to someone else's question.

The living nature of the English language is evident in its rich and growing vocabulary. The student's training in vocabulary should reflect his ability to understand concepts and his need to communicate them. Learning new meanings, new connotations, and new words may be accomplished best by using verbal contexts rather than word lists. A thorough vocabulary program will make the student see shades of meanings among synonyms. It will also make him aware of the differences and relationships between denotations and connotations, between the concrete and the abstract, between the symbol and the

sound. Essential to an understanding of word meaning is a knowledge of the morpheme, the basic unit of meaning in language. Hence, a thorough vocabulary program should include the study of prefixes, suffixes, and roots.

Conclusion

The English Committee suggests that LANGUAGE IN OPERATION is more important to students, teachers, and educators in general than is the study of LANGUAGE AS SUBJECT MATTER. An elementary-grade curriculum should establish an inquiring and eager attitude toward informal explorations of LANGUAGE AS SUBJECT MATTER. Indeed, it should establish a rich environment of language occasions and should take the entire school day as its domain of responsibility. However, the formal and concentrated academic study of language may well wait until the seventh, eighth, or ninth grades, since the intellectual processes involved are better suited to students of this age than to elementary-grade students.

The suggestions of the English Committee are intended to be flexible and descriptive, not rigid and prescriptive. The Committee believes that each school can decide best its own course of action, using these suggestions as a guide.

II. LANGUAGE

Proliferation of theories and empirical studies on the structure and development of the English language has left secondary-school teachers of English uncertain about the place for grammar in the English curriculum. A commercial rush to publish inadequate school texts on the so-called new grammars served only to increase anxiety. A reflective look at the new approaches to language study, however, reveals much of value, and in an attempt to reduce anxiety and propitiate a renewed interest in linguistics, we include the following essays.

LINGUISTICS ?

by

Robert W. Boynton*

The word linguistics gets as gingerly handled these days as the word integration does. You have to be for it or against it, and God help you if you look puzzled or indifferent. It smacks of "science, rigor, arcana" to the worshipful and of smuggery to the solid folk. The textbook companies and curriculum committees are for it in public pronouncements, while ignoring it in private. The real linguists seldom stand up in school audiences, and then only to yawn.

Any teacher dealing with English for natives needs to come to terms with the terms before integrating into his teachings and learnings some of the insights of modern linguistics. As a negative starter, linguistics is not a subject for the elementary or high school grades; it is not a field for in-service cram sessions; it is not a must before anyone starts working in a classroom; it is not a cure for all the language-learning ills that plague the schools; it is not a term to be thrown around haphazardly. The best attitude toward the term may well be agreement not to use it when talking about the study of, and study in, language in classrooms below the college level.

What should be talked about is language study as part of an abiding concern in schools with communication and human behavior broadly conceived. Language is only one of the media of communication that all of us should be

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* Mr. Boynton, formerly a teacher and administrator at Germantown Friends School, is now a consulting editor with Hayden Book Company, Inc.

literate in and about, but it is the most important one, and teachers must foster and strengthen knowledge about it, skill in using it, and intelligent attitudes toward it. A teacher does not have to be well trained in linguistics to do a good job in this area, but he cannot risk being ignorant of what linguists are saying that runs counter to the popular wisdom of the well-educated. Perhaps the greatest danger in schools lies in having the wrong assumptions, the wrong attitudes, the wrong expectations about many language matters. Even a modest amount of study in linguistics can raise the right flags and lower the wrong ones.

Even a modest amount of study in linguistics can raise the right flags and lower the wrong ones.

A few blunt assertions about language study may serve to bolster or challenge convictions now in operation, and suggest avenues for further questioning, response, change. Some of the following may be overstated, but none of it simply flippant. Much of it is ripe for elaboration and refinement. All of it suggests ways in which "linguistics" has applicability to what goes on in the classroom, even if linguistics itself should pace about elsewhere:

1. The language the student brings to school is a precious part of him, even if it never occurs to him to say so or know that he believes so. (Make fun of how he talks and see how he responds.) Schools must respect his "home" tongue and know full well why and how they intend to make changes, if they do. (Chances are that the subject never comes up in any serious way in faculty lounges or meetings. Its implications could profitably occupy a full year's time in both places.)

2. All children bring a rich language background to school, regardless of what kind of "home situation" they come from. The school definition of "rich" in this context is only one of a number of possible definitions. "Non-verbalness" is more a judgment on the environment the "non-verbal" child finds in school than on him or on the environment he calls home.

3. Students know that they use different kinds of language in different social situations. They need to learn that such behavior is intelligent, appropriate, respected. They need insight into and practice with the varieties and subtleties of language gear-shifting. Taste is not legislated; it's nurtured with patience.

4. Everyone speaks a dialect of his native language (or several dialects, in terms of assertion 3). No dialect is "superior" to another except as social distinctions (which are real and must be recognized) determine such "superiority." Difference is not oddity. Students need to understand the ground rules which determine dialect distinctions; and they need to learn to respect difference, not disparage or deride it.

5. "Appropriateness" is generally a more appropriate word to use in dealing with usage than "correctness" or "rightness." This does not mean that anything goes, nor does it mean that "correct" or "right" cannot be accurately applied to given usages under given circumstances. It simply suggests that there are more grays in the matter than blacks or whites. Teachers need a clear picture of what is meant by "usage" and how language behavior governs it.

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6. Language is the most conservative of all human institutions. People who worry about its being destroyed or debased or subverted or soiled also worry about the imminence of the next ice age. Experimenting with it, testing it, wrenching it, malaproping it may lead to occasional absurdity and tastelessness, but that small embarrassment is far better than meaningless fuss about keeping it pure. It changes as the seas change, slowly and imperceptibly, and is less subject to long-range deadening pollution. The moral of all this is that children should be encouraged to play with language and should be made aware of how it has changed over the years and will continue to change.

7. Formal grammar study as an aid to improved writing and reading skills is probably a waste of time in elementary school. The burden of proof to the contrary is on the contrary-believers. This does not mean that teachers need ignore what the linguists have been saying about grammars recently. The more they know, the better. There may well be great value in using various structured exercises in teaching writing and reading, but teachers will have to know a lot more about language structure than most of us do now to use them wisely and well. Drill in the naming of parts does not throw much light on syntax, the heart of the matter. Without solid training in the grammars of English, elementary school

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teachers had best leave grammar study as such to somebody somewhere else.

8. Knowing how to spell well is a social necessity. The only communication block resulting from faulty spelling is the social one that stamps the misspeller as ignorant (which is block enough). The social stigma should be absent in schoolrooms: learning to spell is hard enough without adding guilt to the load. Teachers who pounce on misspellings as misdemeanors have a pillory complex.

. . . learning to spell is hard enough without adding guilt to the load. Teachers who pounce on misspellings as misdemeanors have a pillory complex.

9. English spelling is more self-consistent than is commonly thought. Teaching approaches should build on that fact instead of concentrating foremost on oddities. Spelling bees, and their like, are as anti-social as the Super Bowl game, and just as silly.

10. Writing should start when reading starts. There should be a constant focus on the social nature of the language art: someone says something to someone else, and he usually expects the game to continue. The point is not foolishly obvious. Somehow schools communicate to students that writing and reading are for teacher consumption and evaluation, that what is being done with language in the classroom is always being tested, that the someone else in the object position couldn't care less about what is being said or who says it in any way except from on high. Writing should be a daily activity; the speaker-audience situation should be varied

and genuine; evaluation should not mean correction and should be subtly supportive.

11. There is no such thing as "a or the linguistics approach to reading." Linguists have a lot to say about speech writing relationships, and familiarity with what they say can reduce the amount of nonsense that many adults have in their heads about the nature of speech and its representation in writing. Decoding is not reading, but reading cannot proceed far until the decoding process is internalized. The intonation patterns of speech are essential to meaning; they are poorly represented in the writing system, and that fact may well be the major source of reading problems. The seeming haphazardness of speech, its redundancy beyond the normal and necessary redundancy of natural language, is unconsciously accepted and expected and is extremely important to the transfer of meaning from speaker to hearer. Similar redundancy in writing is unacceptable, and that fact, too, creates reading problems.

12. Awareness of the non-verbal accompaniments to the speech act (gesture, manner, non-speech sounds) will give teachers and students a clearer understanding of how people affect each other unintentionally (or maybe intentionally). As important as daily reading and writing are daily opportunities to speak in a variety of roles and to react to a variety of roles. The classroom as a theater workshop is a metaphor that suggests the necessary richness of language activity that must take place if students are going to grow in creative control of their language.

13. Reading good literature should be an early and continuing group and personal activity. Students should hear and read good prose and poetry day in and day out, the kind that sensitive adults can return to and enjoy. Matters of tone and rhythm and metaphor should be stressed

Students should hear and read good prose and poetry day in and day out, the kind that sensitive adults can return to and enjoy.

from the earliest grades. Memorization and imitation of good writing should be encouraged, but only within a context that clearly makes them part of the "theater workshop" classroom and never a memory-training or testing mechanism.

STRUCTURAL GRAMMAR

by

Frederick F. Kempner*

Like all grammars, a structural grammar is an attempt to describe how a given language conveys meaning. It does this by examining the parts and their functioning within the whole of the language. While structural grammarians pay more attention than their predecessors to the spoken language, this summary concerns itself with those aspects of structural grammar that apply to both spoken and written forms.

Structural grammar contrasts with traditional grammar by making the following demands:

1. Grammatical categories used to describe a language should be those of the language being described, not those of another language, e.g., Latin. To say that English has six tenses is an instance of superimposing the categories appropriate for another language (Latin) upon English.

2. Whatever categories are set up should be stated in terms of their formal, rather than their semantic characteristics. For example, in defining a noun, one should refer to those words that serve to mark it ("determiners"), to morphological characteristics (e.g., ability to form plurals), and to position in the sentence.

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*Frederick Kempner, long a proponent of making grammar appropriate to the specific language, formerly served on the NAIS Latin Committee and is now head of the Department of Foreign Languages at The William Penn Charter School.

Therefore, structural grammarians will not describe English as having a certain number of parts of speech of equal rank (the traditional eight parts of speech), but see English as being made up of two completely distinct types or groups of words: one group is often called "form classes," each form class virtually unlimited in number; another group, comprising the rest, is called "function words," all of the latter consisting of subgroups very limited in number. The form classes comprise those nouns, verbs, adjectives, and adverbs that traditional grammarians might identify as such without qualification. Function words (e.g., prepositions, auxiliaries) perform grammatical functions within the sentence. These functions help to establish the pattern of form classes within the sentence. Structural grammarians stress that these two groups perform very different roles, and for that reason should not be lumped together under the single heading of "parts of speech."

TRANSFORMATIONAL GRAMMAR

by

Frederick F. Kempner

In the view of transformational grammarians, structural grammar is severely limited; its role is viewed as one of classifying the forms of language without concerning itself with wider questions, such as "How are structures related to each other?"--"Is there anything in this relation that enables man to learn such a complex system so effectively?"

The transformational grammarian makes certain assumptions about linguistic processes, assumptions that he thinks begin to provide answers to these difficult questions.

What are these assumptions?

Sentences of any language are the result of a series of "transformations" performed on a limited number of underlying sentences (sometimes called "kernel" sentences). These transformations are described in the form of "transformational rules," which will, if applied, "generate" a practically unlimited number of actual sentences. These actual sentences are called the "surface structure of a language."

It is in this latter area that languages do indeed differ vastly, as structuralists so vehemently proclaim. The facets of transformational theory, however, resurrect the traditionalists' concept of "universal grammar":

1. The underlying meaning, which first appears in the kernel sentences and is termed "deep structure," appears to consist of concepts shared by all languages.

2. The very transformations themselves involve operations found in all languages.

Grammarians who are truly concerned with the evolution as well as the current structure of the English language are probably not fundamentally at variance with each other.

TRADITIONAL GRAMMAR

The most popular and by far the oldest approach to English grammar is the traditional, or Latinate, grammar. It is oldest because it was the first, and is most popular because many teachers have made it work. Never mind that the subjunctive has virtually disappeared from English or that six active and six passive tenses have to be teased out of an array of auxiliaries and

modal auxiliaries before parallels with an inflectional language are apparent. Never mind that the indirect object in English is not the same as the dative in Latin or French. The truth is that generations of effective teachers have drilled their charges in the formalities of traditional grammar, and they have successfully provided the public with a terminology that is a useful tool of communication about the syntactical complexities of English.

Once one learns parallels between Latin participles and the English counterparts, there is little difficulty in explaining that the passive voice in English is always made by combining the past participle with some form of the verb to be. From there one can point out that the active voice is usually preferable, in English, to the passive voice. And once one learns that the infinitive in English is made by combining an uninflected verb form with the preposition to (quite unlike anything in Latin), one can then discuss the problem of splitting the infinitive.

Teachers of foreign language find their task easier with students who have learned a Latinate grammar. That consideration, however, should not be the criterion for using traditional grammar. The most important consideration is whether a teacher wants the language to conform to a grammar or a grammar to conform to the language, and that gets into educational philosophy.

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LITERATURE

AND

NON-PRINT MEDIA

Departments of English inevitably develop their own programs of study in literature. We have therefore confined our comments to some general suggestions on book selection and on instruction. Specific suggestions on close reading are in the second volume of the Notebook. The greater part of this section is devoted, instead, to the increasingly significant use of non-print media in communication. Such an emphasis should not be interpreted, however, as minimizing the importance of literature in the classroom.

Booklists and other books referred to at the end of the following article should be useful to the teacher of literature. So should the books and periodicals listed in the "General Bibliography" at the end of this volume. The list of books and articles on non-print media, following "Activities in Non-Print Media," should be especially helpful to teachers unacquainted with developments in this important area.

THE STUDY OF LITERATURE

Selecting books for an English curriculum is such a subjective process that virtually any specific suggestion is bound to produce an unfavorable response somewhere within the extremes of contemptuous rejection or slavish compliance, the greatest response settling somewhere near the latter. For instance, as soon as the College Entrance Examination Board published some years ago a list of suggested books for Advanced Placement in English, markers of the Advanced Placement examination could see the consequences; paper after paper cited the same examples in literature. Therefore, any titles that are singled out in this Notebook are used only as examples in the context.

Since each school has its unique philosophy and operates within a special cultural and social milieu, we will make some general recommendations and then merely suggest some lists of books that are used with varying success in a variety of schools.

1. Young students need to have cultural foundations for high-school studies of literature. These foundations should be in Greek, Roman, and Norse myths; in Biblical literature (basic selections from the Old and New Testaments); and in Arthurian legends. Simplified adaptations of myths and ancient epics or of romantic works about Robin Hood and King Arthur are acceptable for middle school so long as they are taught as such. Teachers can greatly enhance these versions, however, by exposing students to brief selections from the actual works or translations. Several major publishers now put out prescribed programs of study in excerpts from the

literature of myth, religion, and legend. And there are, of course, many excellent paperbound collections and selections.

2. Development of skills in close reading is essential. It is probably best done at the level of grades 8 and 9. High-school students rarely have the time or patience to develop these skills if they have missed them in the middle-school years. Short works are the most useful literature for close study--essays, short stories and poems. A well-written short story

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or essay, preferably no longer than a half-dozen pages, provides a treasury of opportunity for exploring connotation, imagery, syntax, organization, and tone as they affect and effect the content. A felicitous selection of poetry is of course the best literature for close study. There are some excellent collections of poetry. The best have no instructional text (except for the teachers' manuals), and they include striking selections of current and traditional verse.

Unfortunately, most collections of short prose for middle school run toward the mediocre. The standard set by Reader's Digest seems to be the common denominator. The teacher, therefore, is advised to haunt the book displays at such large conventions as the National Association of Independent Schools and the National Council of Teachers of English. The reward for perseverance is the discovery of some little paperbound book that has just the right concentration on one literary form or just the right selection and balance of short prose and poetry. In fact, membership in local as well as national organizations of English teachers is essential to the teacher who wants to keep up with publications and with developments in the craft of teaching.

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3. Some sort of introduction of genres seems advisable. Certainly there should be some study of the difference between the novel and the short story. Certainly the special qualities of the essay and poetry should be studied for their unique effectiveness. And drama, the most misunderstood of the genres, should be taught for what it is, literature and performance.

In teaching dramatic literature, for instance, the teacher must emphasize the significance of action and setting, and of the mere silent presence of a character in a scene. Most important, the teacher must stress the blueprint nature of drama, the playwright's supposition that the actors and the director create the characterizations from the raw material of the script--a kind of character revelation that is wholly different from that in any other literature. The best introduction to drama is through one-act plays. Chekhov, O'Neill, Saroyan, Shaw, Wilder, Williams, and Yeats are authors of superb one-act plays appropriate for the classroom.

4. Literature for more extensive reading must be carefully selected. For extensive reading assignments, the teacher may want to have several books going at once, possibly even in rotation, in the classroom. Such a technique recognizes differences in abilities and interests. It also recognizes

exposure to a greater quantity of literature. Very long works (400 pages or more) no longer seem appropriate; busy classroom schedules and extracurricular programs preclude the prolonged study of such literature. Any book of such length must be very good literature to warrant the time devoted to it. Probably it would be best read in the high-school years.

This precaution leads to a few "don'ts": (1) Don't teach condensed or abridged versions of novels and plays. Except for childhood versions of myths and legends, books that have to be read in condensed form ought to be postponed until they can be read in their entirety. (2) Especially for beginning teachers: don't assume that the book you most dearly love, and on which you wrote a dissertation, is going to be intelligible to any but the most gifted students.

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In a positive vein, do keep a balance of the old and the new. Do keep a balance of style and content. Do be aware of the values that are the themes of the books, and of the effects of these values on the maturing student. Do mention titles, make references, keep lending libraries in your classrooms. Do show your love of literature and language, and do be willing to read a book for the first time with students. The experience of not being one-up all the time is a worthwhile revelation to teacher and student. Finally, re-think the old and explore the new. Time-tested literature may be saying something quite different from what you were once taught or what you may be teaching.

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And in exploring new literature, note especially the emergence of so-called minority literature. It has opened up important avenues of experience (see "Language, Literature, and the Minority Student" in this Notebook).

Some popular booklists from which teachers may wish to work up selections for the classroom or for outside reading are in the following bibliography.

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NON-PRINT MEDIA IN THE ENGLISH CLASSROOM

We are all immersed in a new media environment, a product of forces dramatically converging in our lifetime. Quite clearly, our students have become increasingly involved in and with television,[1] radio, film, tape, the telephone, and the computer, and in these media they are finding much of their information and many of their dreams and modes of living. As educator James S. Coleman puts it:

> Schools as they now exist were designed for an information-poor society, in part to give a child vicarious experience through books and contact with a teacher. Obviously that function is altered radically by television, radio, and other media outside the school. Vicarious experience is no longer a slowly developing supplement to direct experience, but an early and large component of the child's total experience.[2]

We believe that the English teacher can help his students to cope with and interpret his complex media environment. If language is a system through which we deal with reality, we English teachers should become familiar with the languages of the new media in order to deal with new realities. Print is certainly a major part of the environment, but it is scarcely the only mass medium to merit our intelligent consideration. Communication today consists of an orchestration of print and the newer media technologies, all part of a media ecology.

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1 "By the time a typical American student graduates from high school today, he has watched more than 15,000 hours of television and has seen more than 500 films. . . During this same period of time, this average student has attended school five hours a day, 180 days a year, for twelve years, to produce a total of 10,800 hours of school time. Only sleeping surpasses television as the top time-consumer." -- John Culkin's famous statistics in Film Study in the High School, quoted in Don Allen, The Electric Humanities, p. 164.

2 "The Children Have Outgrown the Schools," Psychology Today, February, 1972, p. 72.

For the independent school teacher especially, the wiles of the Electronic Enchantress in our midst may seem alien and diverting. Our schools have traditionally drawn students who are relatively competent in the use of oral and printed language; hence, we are loath to dilute our successes in the world of words. But whether or not our particular students can be counted among a select percentage of proficient print-decoders, they must communicate with the whole society, a society becoming increasingly shaped by non-print media.

Independent schools are generally small humanistic communities that often exhibit a distrust of the machines that appear to be an integral but confounding part of media use. Actually, the machinery of media need not be a problem. Audio-visual crews in schools or individual classrooms never want for candidates, and many teachers find it surprisingly easy to learn to work with media themselves. For classroom use most of the media hardware mentioned in the "Activities" section that follows is relatively simple and inexpensive.

The real issue is the diversion of class time from the study of the printed page to experience with the newer media.[3] We believe that an intelligent and balanced use of all communications media supports, rather than detracts from, the humanistic and linguistic goals of English.

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[3] This is one of the concerns of Robert B. Heilman in "The Full Man and the Fullness Thereof," College Composition and Communication, October, 1970, pp. 239-244. In this article Heilman argues eloquently for the primacy of reading in the classroom.

Research has clearly shown that when people see something, it helps them to understand what they hear and read. Obviously, to teach better than we do, there must be a closer relationship between the visual and real experiences and the word symbol, the tags on which we have placed our experiences.[4]

It is well to remember that we English teachers have been using media for centuries. Our beloved tool, the book, can be said to be an audio-visual aid, among the first in history. Of the medium of print Socrates, in Phaedrus, complained: "The discovery of the alphabet will create forgetfulness in the learners' souls, because they will not use their memories; they will trust to the external written characters and not remember of themselves."

We know that the book has not taken the place of the teacher. Rather, it has given him something more to teach and the student more to which he can react. If, like the book, non-print media--television, film, tape, recordings, collages, slides, and projections, singly or in combination--can offer a student a broader range of stimuli to which he can respond, he will be more likely to communicate.

We affirm Father John Culkin's statement in "Toward Mediacy"[5]:

A sensitivity to the characteristics of each medium can lead to a greater insight into all media and to the relationships among media. Students who come to life through experience with one medium tend to come alive across the board. The concept of mediacy is far from an attack on or minimizing of the spoken and printed word. It is, however, an acknowledgement of the fact that the introduction of new media in a culture must of necessity change the role of the older media.

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4 William Prigge, "Audio-Visual Aids in the Teaching of English," Teachers College Journal, October, 1962, p. 18.

5 Audiovisual Instruction, January, 1968.

Non-print technologies may seem to threaten the teacher who perceives his role as the hub of the classroom universe, with books and blackboards as his only satellites. Teachers who use media must largely forego their identity as resident expert and didactic performer. Those who have opened themselves to such changes have often experienced an altered and more sensitive relationship between their students and themselves and between their students and the "subject."[6] Such teachers have found themselves caught up in "new dimensions of humanness--awakening the senses, recognizing feelings and emotions, deepening aesthetic sensitivity, [and] acquiring taste and judgment."[7]

At a time when independent schools are trying to supplement their education of the head with an education of the hands and heart, media can be a powerful, effective force in the classroom.

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6 Reported, among other sources, in "Media at Concord Academy, 1970-1972" (Concord, Massachusetts). The NAIS English Committee applauds the establishment of school Media Departments, if such departments do not encourage English teachers to view media work as yet another specialty that somebody else does.

7 Richard E. Farson, "Emotional Barriers to Education," Psychology Today, October, 1967.

Activities in Non-Print Media

As Russell Mead, Concord Academy headmaster and Media Department chairman, has noted, "We media people shouldn't rob our English teachers of what they do best and replace it with something they do badly." The intent of this article is to encourage a comfortable and creative attitude toward non-print media by suggesting audio-visual activities that support written and spoken English skills. As a beginning, we may distinguish five broad functions of non-print media in reinforcing the language arts:

1. Productive of Background and Enrichment. Media are used to bring the world into the classroom and to add informational and conceptual depth to the literature and writing programs.

2. Descriptive. The student acts as observer of the medium and describes it in multisensory detail.

3. Affective. The student invites the medium to speak to him. He meditates upon the presentation and reacts personally and emotionally.

4. Creative. Using the medium as a leaping-off place, the student projects beyond the stimulus to produce an original artistic work.

5. Integral. Teachers, in addition to using media to stimulate and motivate composition, may integrate the techniques of non-print media into the study of language skills in order to teach those skills.

We offer now a sampling of the rich potential of media to make the humanities more human and to enhance experiences with life, language, and literature in the classroom. Most of these methods are available to the teacher with little or no budget, equipment, media background, or specialized space.

1. Master the skills of the bulletin board--design, balance, purpose, matting, and lettering--to make your classroom a more fully affective environment.

2. Use the overhead projector to magnify written compositions on a screen. Use colored pens and transparent layers to emphasize the drama of the writing process.

3. Record on cassette tapes your evaluations of students' writings. Have each student purchase or rent a cassette tape, much as he would a book for your course, and submit his cassette with his written compositions. As you read through his papers, make your comments into the microphone, correcting mechanical errors as usual and clicking off the machine during your silences. The tapes can be easily erased and re-used.

Students listen to your comments on their own machines or on machines provided by your department or library. They will benefit from the longer marginal and summarizing comments (now oral) and from your personal vocal characteristics as they convey responses that the writing generates.

4. Here are some other activities that make use of the cassette recorder and the tape recorder to reinforce language skills:

a. Arrange for students to write some of their compositions by sitting in front of a recorder and speaking into the microphone as they write, continually playing back the tape to hear the sound of their compositions.

b. Tape (or videotape) your students' speeches. Then, as the tape is played back to the speaker, have him write out a critique of his presentation and compare it with the notes you have made.

c. Videotape two groups' acted versions of the same play. Then have your students compare the interpretations.

d. Assignments for Students:

(1) Create sound montages on tape; then create poetic montages on paper, inspired by the mixing of sound, color, and connotative words.

(2) Record sound on different locations; then describe an event or mood, using sound as the dominant medium.

5. Use still photography or film-making to enhance writing skills.

a. Assignments for Students:

(1) Photograph or film a person or object, using different lighting techniques; then write a description and alter it by using words connotatively.

(2) Photograph or film something from different positions; then write about something from several different vantage points.

(3) Experiment with cropping a picture; then omit certain details from a news story or a description and note the effect.

(4) Take a number of pictures of an event or part of a day; then arrange the pictures in various sequences and discuss the reasons for your arrangements.

b. Use such books as Stop, Look, and Write! and Pictures for Writing for exercises that encourage descriptive and creative responses to evocative photographs.

6. Use a multisensory approach to literature appreciation.

a. For example, students who have difficulty visualizing poetic imagery

may be helped by the use of slides or opaque projection,[8] in combination with music, to make vivid the pictures and sounds inherent in poetry.

b. Assignment for Students: Ask students to create multimedia responses to themes that emerge from the literature they are studying, using tape, records, posters, cartoons, photographs, collages, and projections in appropriate blends.

c. Use the above media to generate affective and creative writing. For example, show slides of a woodland scene or an ocean sunset, accompanied by symphonic selections that express quiet grandeur. Ask your students to write down their impressions and then rework them into lines of free verse. Then, with the same pictures, play some rock music and have students follow the same writing procedures.

7. Show films based on novels, short stories, and poems that the class is reading. Regard such films not as books wound onto spools but as analogous expressions through another medium. A book is a book, and a film is a film.

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[8] If a slide/tape coupling device is not available, an opaque projector, in combination with tape or records, will achieve much the same effect.

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COMPOSITION

This section presents some suggestions for generating among students a positive attitude toward success in writing. It is partly philosophical, partly practical. Most practical is the article "Composition Topics."

COMPOSITION-- THE "SULLEN ART"

The allusion to Dylan Thomas's poem, "In My Craft or Sullen Art," points out a paradox in the teaching of composition: we attempt to inspire in the collectiveness of the classroom an essentially private act of creation. Classes in composition require, therefore, the teacher's best efforts to be sensitive and imaginative. A sensitive teacher, for instance, accepts a composition as though it is a creative extension of the student's self. No matter how crude--even careless--a composition may seem to be, the teacher must not be abusive in criticizing it. Just as parents resent blunt, unloving criticism of their children, so students resent blunt, uncaring criticism of their compositions. The protective response to such criticism is to withhold one's best creative efforts.

But the writer must have guidance, discipline, and honest evaluation, all of which demand a tactful, imaginative instruction that invites the private act of literary creation even in the setting of the classroom.

There are many published courses in composition instruction. They may be helpful to beginning teachers who seek the assurance of charted ways, but such courses prove unyielding to the exigencies of individual needs and classroom conditions. The following comments are intended, therefore, as markers along the otherwise personal course that the teacher eventually steers.

1. Avoid or eliminate those assignments or conditions that invite failure. Think carefully about the possible dangers in an assignment. Is the topic in any way outside the student's knowledge or experience? If so, the results are doomed. Is the topic so broad or so complex that the student can't organize and deal with its elements? A couple of encounters with the tangled prose and inchoate thoughts that come back will force the teacher to limit his demand, if only to preserve his sanity. Don't expect a meaningful composition about Christian symbols (if there are any!) in The Red Badge of Courage if the student has little or no knowledge of Christian ritual. Don't expect from a seventh grader a thoughtful analysis of the shifts of narrative viewpoint in Treasure Island.

2. Don't hobble the student with needless restrictions in rhetoric and usage. There seems to have been (nay, there is!) a notorious teacher who has been employed in virtually every elementary and secondary school in the country. With astonishing success this teacher has convinced millions of students that (a) sentences never end with a preposition, (b) sentences never begin with the subordinator because, (c) sentences never begin with the conjunction and or but. That these "rules" are profusely broken in the most graceful literature is of no significance to such teachers.

In fact, many teachers have reflex responses to every conceivable error in mechanics, usage, and rhetoric. The error-marked margins of students' papers resemble nothing so much as bloodbaths. What a discouraging sight for the student! Enough, surely, to reduce intellectual effort to the mere service of safe, simple, declarative sentences.

Much more effective than stress on mechanics is an emphasis on content. Let the student struggle with ideas and fight to bend the ranks of words to his will. For example, if a student writes "After thinking about the main characters, the book seemed more interesting," the teacher might note in the margin, "Good, but can you make clearer that you (rather than the book) are thinking about the main characters?" Only by laboring with the medium can the student learn how to work it to his purposes.

3. Encourage an understanding of what constitutes organization and coherence. Organization varies with the writer's sense of or obligation to (if not compassion for) the reader, and that is a sense that is pretty hard to expect in an inexperienced writer. An exercise that clearly illustrates the need for organization can make a useful impression on students. For instance, to half the members of a class distribute copies of a photograph to be described in objective detail. To the other half distribute copies of a different photograph. Neither half of the class is to know what the other half is describing. Then carefully inform the entire class that the sense of organization and the techniques for coherence must be so obvious that each composition, cut into sentence-long strips and disarranged, can then be correctly rearranged by a student who has written about the other photograph.

In preparing students for this exercise, first explain the nature of coherence. Point out how the English language functions in time, playing on the reader's memory of what has gone before. Show how one must have a mental

Point out how the English language functions in time, playing on the reader's memory of what has gone before.

frame of reference before the details can be coherently arranged. Then demonstrate the validity of this explanation. Duplicate a well-organized, coherent paragraph and prepare for each student a kit of disarranged sentence strips from this paragraph. The experience of rearranging such strips makes short work of showing the need for clear direction of thought and for appropriate placement of connectives.

Problems of organization are subtler in expository compositions. Students rarely know how much or how little to assume the reader should be reminded of common knowledge in order to make an analysis of that knowledge meaningful and persuasive. Such compositions either tell all and analyze nothing

Students rarely know how much or how little to assume the reader should be reminded of common knowledge in order to make an analysis of that knowledge meaningful and persuasive.

or analyze details but relate them to no base. The teacher might try the following analogy as an aid to students with this problem. Compare the writer to a driving instructor and the reader to the learner. The driving instructor assumes that the learner has been in a car, has watched people drive, knows the terminology of driving, and has some sense of the skills that will be demanded.

On that assumption the driving instructor then goes into appropriate and very concrete detail on instructions that are vital to the learning process, and the experienced instructor always anticipates (hence warns of and explains in advance) troubles that the learner may have in understanding.

Having made these points, the teacher can introduce--a very few at a time-- techniques for easing the flow of patterned English. A remarkably effective technique is to get students to write as though they are speaking directly to the reader. The imaginative sense of being in communication with

A remarkably effective technique is to get students to write as though they are speaking directly to the reader.

the reader has the rewarding effect of releasing words in the clear direction that only foresight and anticipation of the reader's needs will make.

Classroom Conditions: Physical

Classroom conditions for writing depend on the teacher's needs for furniture, equipment, and, especially, time.

Furniture is probably of least importance. Once the students settle down to the privacy of writing, they become oblivious of their surroundings. Adequate comfort and a surface to write on are sufficient. Too close proximity to classmates, however, destroys utterly the sense of privacy. If chairs are fixed and contiguous to each other, as in a lecture room or screening room, the students should sit no closer to each other than in every other seat. Preferably, they should be no closer than at arm's length from each other. Movable furniture is best of all, especially chairs with large writing arms that are virtually small tables. With such movable furniture, watch how students unconsciously assert

their need for privacy.

The room should be equipped with plenty of blackboard space and bulletin board space. It should have several typewriters and other equipment for pub-

The room should be equipped with plenty of blackboard space and bulletin board space.

lishing students' works. It should also have a projection screen, and it should have shutters or opaque shades for the windows. An opaque projector and an overhead projector are important aids. So, too, are a tape recorder and a record player. Pencils, pens, paper, scissors, and rubber cement should be in abundant supply, and dictionaries, thesauruses, and style books should be readily at hand.

Time is the condition that eventually becomes most precious. Forty-

Time is the condition that eventually becomes most precious.

minute periods seem barely adequate. Hour-long periods are about right. More important, however, is frequency. The weekly theme, squeezed among days of reading assignments and literary discussions, is an inadequate provision for anyone who needs help with writing. Scheduled, daily workshop classes for at least a month are essential to retainable improvement in composition. Under such conditions the disciplines of revising and rewriting become a reality, for the students are free to consult with the teacher and to see that rewriting is a positive experience in composing. If the school year is divided into quarters, a quarter-long composition unit is ideal for older students. A trimester unit is almost too long, especially for younger students.

Classroom Conditions: Instruction

The writing workshop should be a place where ideas for compositions are easily generated. Slides, motion pictures, sound effects, and music are excellent stimuli, but they should never dominate the class. Over-stimulation by such devices is an assault on privacy. A carefully planned, brief sequence of slides can start all kinds of ideas. Experiments with different kinds of music or sound effects in association with the slides can produce fascinating results in the tone of the compositions. Bulletin board displays provide effective stimulation, too.

Just as effective can be a controversy generated by discussion. Indeed, this is the most life-like source for generating ideas. Its danger, however, is in going so far with the discussion that the students feel as though they are talked-out before they have begun to write. A more artificial form of verbal stimulation is provided by such devices as giving out a "topic sentence" or "starting sentence" from which the rest of the composition flows. The reverse is to give out a "concluding sentence" toward which the composition moves. One stimulating verbal device is to paper the wall and ceiling space of the room with composition topics that have worked well over a number of years.

Some Final Suggestions for a Composition Workshop

Assuming that one of the responsibilities of a college-preparatory school is to help students to write persuasive expository compositions, the teacher is often torn between a desire to offer courses in creative writing and an obligation to fulfill the college-preparatory responsibility. The disparity between

the two kinds of writing is less than seems apparent. The best expository writing is full of personal insights and creative analogies. Thorough literary

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analysis, for instance, must bring in the personal response, and thus the illustrative supportive detail can be as "creative" as the student could wish. Moreover, teachers and students should not feel limited to analyses as the exclusive expository form. A rewarding assignment, upon occasion, is to ask students to use some idea or passage in a book as a springboard for personal responses.

It seems eminently sensible to begin a workshop with assignments in creative writing, seeking thereby to get the students to explore their personal resources and to practice the art of showing abstract ideas through selected concrete images and incidents, rather than telling about them through abstract language. A story composed of concrete incidents, for instance, lends itself easily to experimentation with narration. The teacher can heighten the students' sensitivity to techniques of narration by asking that the same story be told by first-person narration and then by third-person narration, or by first-person narration through one character and then by first-person narration through another character.

Such personal involvement shows the student the resources that he can use in non-fiction--in the personal essay and finally in the expository theme.

Above all, encourage--insist upon--honesty in the students' writings. If a

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student feels insecure in exploring an idea, persuade him to admit his insecurity in the writing. The very openness of such expression reduces feelings of inadequacy and allows freer association of ideas. If the student feels inhibited by pressures to conform to incompatible views and interpretations, then for heaven's sake disabuse the poor student; let him express what he really thinks.

But always, and always gently, show where the logic may fail or the example be flawed, and where the diction or the rhetoric or the syntax does not serve the thought. For that, too, is the teacher's function.

COMPOSITION TOPICS

Recognizing those moments when teachers find the well-springs for compositions and generative ideas dried up, the NAIS English Committee presents here some ideas that have worked for students in grades 5 through 9. We make no claim for originality; these ideas have been borrowed from colleagues, lifted from popular titles, or variously extended or simplified from older ideas. All of the topics have been tested for their effectiveness in challenging students to write interestingly, and even the frivolous ones have provoked lively thought.

Titles

For this assignment the teacher gives the student a title only. The student's task is to create a story, poem, essay, or dialogue, using the title as the topic or theme.

1. Green (or any other color)
2. The Sound of Purple (or any other color)
3. The Day That Changed My Life
4. I Love (Hate) School
5. The Purple Pizza, the Green Spiders, and Me*
6. A World Without Noise
7. The Day I Became Invisible
8. The Day My Best Friend Turned into a _____ (Frog, Duck, Pizza, etc.)
9. Three Hundred Pounds of Peanut Butter Sandwiches
10. The Day They Invaded My Street
11. My Mother the Car
12. It's Not Nice to Fool Mother Nature
13. The Day the Earth Stood Still
14. A Day in My Life in Nursery School (or Kindergarten or First Grade)
15. Paths
16. Roads
17. Super Highways
18. The Most Unforgettable Person I Have Ever Met
19. The Land Where Lost Things Go
20. The Land of Broken Toys
21. Being Me Is Fun
22. The Day the TV Came Alive
23. A World without Color

*Standard usage is sacrificed here in the interest of appropriate tone.

24. Why Everybody in the World Should Be Bald

25. Why?

26. Zero

27. Thirteen

28. A Hundred Per Cent

29. Tomorrow

30. Because

31. I'd Like to Forget the Time That . . .

32. Doors

33. Windows

34. People Often Wonder Why I Love My Room So Much

35. The Boy with Green Hair (The Girl with Green Hair)

36. The One Thing I Cannot Live Without

37. The Day My Favorite Things Disappeared

38. The Smell of Freshly-Cut Grass (or such variations as The Odor of Gasoline, The Sound of the Rain on the Roof of the Car, and so on)

39. The Day I felt Alone (or Lost, Tired, Lonely, Afraid, etc.)

40. The Year 2525

First Lines

For this assignment the teacher instructs the student to begin a composition with a certain sentence, developing the idea in the sentence into a story or an essay. Variations of the technique are to instruct the student to use the assigned sentence in the middle of the composition or as the last line in the story or essay.

1. The small craft settled mysteriously on the sand.

2. I sat very still and listened.

3. The swirling colors grew brighter and brighter as I spun around faster and faster.

4. This tape will self-destruct in sixty seconds.

5. The magician uncurled his gnarled fingers, uttered the magic words, and . . .

6. One thing adults never understand is . . .

7. Creeping closer and closer to the button, the trembling girl stretched out her finger in an effort to reach it.

8. If you want the day to go badly, follow this plan.

9. There is one person I would really like to thank.

10. You should see our family at a typical breakfast (or lunch or supper).

11. And the lights went out.

12. Halloween (or Christmas, New Year's Eve, or some other holiday) just doesn't seem the same anymore.

13. "No, I'll never do it. Never!" I screamed (or shouted).

14. Dear Ann Landers:

    Do I have a problem!

15. As I stepped into the room, I knew that, somehow, my life would never be the same again.

Situations

Sometimes a situation, almost like a problem to be solved, can generate ideas even more effectively than can titles or first lines. The teacher sets up a situation, and the student draws upon imagination or experience to create a story, essay, or poem, in response to the situation.

1. You step into the dining room at home one Sunday morning for breakfast, and the house, the street outside, and the neighborhood are deserted. You can't find anyone, any place. What happens?

2. Pretend you are a piece of bubble gum stuck on the bottom of someone's shoe. Describe your life, and the world, from that point of view.

3. Everyone has a secret place or a quiet place where he can think, relax, or gather inner strength. Describe in detail your special place, being sure to emphasize the feeling that place gives you.

4. You are on a field trip to a museum (or a coal mine, an art gallery, a library, etc.) with your class. Somehow you wander off or become separated. The rest of the group leaves without you, and the place is locked up for the night. Make up a story or a description of what happens to you.

5. Think of the most important purchase you ever made. (It may be the first item you ever bought with money you earned yourself; it may be a special gift you bought; it may be a purchase that taught you a lesson; and so on.) Tell about the purchase, being sure to include the build-up to the purchase, the purchase itself, and the aftermath.

6. The government has just learned of a surplus of alligator toenails (or poker chips, toothpicks, parking tickets, etc.) First make an extensive list of the uses to which people might put this surplus, and then write a letter to the editor of your local newspaper, urging everyone to support the effort to make practical use of this surplus item. Make your letter dignified, persuasive and specific.

7. If you were going to live on an uninhabitated island for a year, what four nonliving items would you take with you? Why?

8. You are trapped inside a ping-pong ball. Describe your life, and you idea of the world, from this point of view.

9. You have been given 24 hours in which to live your idea of a perfect day. Describe in detail the day as you would conceive it. Write a narrative, not a list.

10. Write a composition about the person you admire the most. Tell why you admire this person so much. Be specific, giving concrete details.

11. Write about something kind that you did for someone else.

12. Write about something kind that someone else did for you.

13. You wake up one morning to find that all of the children in your world have suddenly become the size of adults and all the adults have become the size of children. What happens?

14. A dictator has taken control of the entire world and has ordered all books to be burned. You have hiding space for only one book. Which book would you choose to save? Why? (You may tell this in story form or as an essay.)

15. Describe a dinner (or breakfast) table after the people have finished their meal and left, but before the places have been cleared. By accurate, vivid description of two or more places at that table, reveal the inner character of the persons who ate there.

16. If you were a wizard or a magician and could do <u>three</u> acts of real magic, what would you do and why?

17. Four snails decide to take a trip. Tell of one of their adventures on the trip, using good logical narration and vivid description.

18. Have you ever been disappointed? Did you ever send for a special offer on the back of a cereal box, wait for it to arrive, and suffer disappointment when it came? Did you ever buy a toy that looked very special and exciting on TV, get it home, and discover that it was far below what you had expected? Write about a disappointment. Build up the reader's enthusiasm and expectation, much as you felt as you waited for the event to occur. Then bring your composition to a detailed and specific conclusion, revealing your feelings of disappointment to the reader.

19. Usually we think of someone as being brave for <u>doing</u> something. Write a composition about a person whom you would call brave for <u>not</u> doing something.

20. Write a composition about a frightened animal. Draw from your own experience if possible. Include the setting, what it was that frightened the animal, and a vivid description of the animal itself in its fright.

21. You are allowed to build a secret hideout somewhere on the property where you live. Write the plan of what it will look like, what will be in it, and how you will use it.

22. Think of an incident in the past, in which you were involved and for which you were punished. Now pretend that you are a teacher or parent and that one of your students or children is involved in a

similar incident. Describe the incident and the situations that follow, including your response as the adult authority.

23. Pretend that you are a newsman who has been assigned to write a feature article about the school which you now attend. Prepare a rough draft of that article, indicating what pictures you would use, whom you have interviewed, and what conclusion you would draw about the school. If you have time, select the most useful and interesting information from the interviews, include appropriate pictures, prepare a final draft of your article, and present your finished product to the class.

24. Pretend that a small argument or a small fight broke out between two students in the lunchroom of your school yesterday. Write two newspaper editorials about the incident. In the first editorial pretend that the author is an adult who does not like students very much. In the second editorial pretend that the author is a teacher who likes students a great deal. (One suggestion: Before you begin either editorial, make up the "facts" about the scuffle and list them, so that both editorial writers will be working from the same set of "facts." Be sure to decide who was involved, what the reasons were for the incident, and the result.)

25. You emerge from a store one day and realize that your are the only person in the entire city who is walking frontwards. Everyone else, whether on foot or in vehicles, is going backwards. What happens?

Generative Ideas

The purposes of these ideas are to stimulate creative thoughts for compositions and to encourage a sense of literary form and restraint.

1. Choose one word, like happiness, confusion, hate, love, pizza, baseball, hockey, and write a poem of at least six lines. Begin each line with the same chosen word. Remember that poetry does not have to rhyme.

2. Describe vividly, in one sentence, your favorite food.

3. Using only two sentences, describe your best friend and tell the reader what kind of person he or she is.

4. Collect pieces of junk from around the neighborhood. Make the junk into a mobile or collage. Then write a poem or story that the mobile or collage suggests to you.

5. Walk around your school or neighborhood and write down notes on any sound, sight, smell, taste, or feeling that strikes you as special in any way. Use descriptive words and powerful verbs.

You need not write complete sentences for your notes. When you get back to your desk or writing area, read over the notes several times until they suggest a story, a poem, a descriptive paragraph, or some other type of writing. Using the images you have collected, write that particular type of composition. You need not use all of the images you collected. Selection is an important part of the writing process.

6. Take the title of a popular record and use it as the first sentence, or as the title, of a composition.

7. Choose an old-fashioned children's tale (for instance, "The Three Little Pigs" or "Snow White") and rewrite it in the style of Poe (or Dr. Seuss, the King James version of the Bible, Dickens, Shakespeare, or some other notable style).

8. Write a poem about a sporting event or moment, such as baseball, hockey, soccer, lacrosse, pole vaulting, sprinting, diving, returning a fast serve in tennis. Do <u>not</u> let the poem rhyme.

9. Write a dialogue between two persons who are different character types (for instance, a student and a teacher, an employer and an employee, a bully and his victim). Use <u>only</u> dialogue, as in a play. Use <u>no</u> narration. Reveal, through the lines they speak, as much of the inner selves of the characters as possible.

10. The following is a very brief outline of a story. Using it as a guide, write a story furnishing details of setting and character:

    The girl went to the strange-looking house.
    Several things frightened her.
    When she left, she was very glad she had been there.

11. Choose a picture of a person from a magazine. Cut it out and mount it on a piece of construction paper. Decide what kind of person this is and what his or her inner feelings are. Then write a story or a descriptive essay or a poem about this person's character.

12. NOTE TO THE TEACHER: With the following assignment much of the creative excitement stems from the student's unawareness of the purpose of the assignment until the appropriate time. Assign first only that portion of the work up to the asterisk. Only after the students have completed the first part should the second be revealed.

    Part One: From a magazine choose a picture that appeals to you in some way. Mount the picture on a piece of construction paper.*

Part Two: Pretend that you are writing four or five different letters today. With each letter you are going to enclose a copy of the picture that you have just mounted, but on each copy you are going to write an original caption. Using only one sentence for each caption, write one caption each for four or five of the following people:

a. The admissions director at a preparatory school or college to which you are applying.
b. Your mother or father.
c. Your best friend.
d. A clergyman or rabbi.
e. A future employer, to whom you are making application.
f. Your boy friend or girl friend.
g. Your former English teacher.
h. The President of the United States.

Remember that what you write will be influenced in part by the person to whom you are writing.

13. Write a poem about an animal or an object (for example, a cat, a ball, the sun, an elephant). Make the words of the poem form a pictorial image of the subject of your poem.

14. Write a short poem based on the following formula:

1st line--One word: the topic of your poem (for example, Fish or Love).
2nd line--Two words: a definition or description of the topic.
3rd line--Three words: an expression of action.
4th line--Four words: an expression of how you feel about the topic.
5th line--One word: a synonym for the topic.

15. Describe lightning.

16 Discuss with your class or with a friend the fears that you have. Then write a composition about the thing you fear most.

17. By cutting out pictures, words, phrases, and so on, from a magazine, create a collage on the topic "Who I Am." After the collage is complete, study it carefully, analyzing every detail. Then write a composition on the same topic, using your collage as a guide.

18. Select an advertisement from the newspaper or from a magazine. Analyze it carefully. Rewrite the ad so that it becomes a script for a radio commercial. Feel free to use sound effects, music, several voices, and so on. (Another variation: rewrite the ad as a TV commercial.)

19. Write a good solid sentence of exactly 25 words. Rewrite the sentence, this time using only 20 words, but keeping the essential idea intact. Rewrite, this time using only 15 words, again keeping the essential idea intact.

20. Using a circle, a square, and a triangle, draw a design on a piece of paper, so that all three figures touch or overlap each other in some way. Now write a set of instructions explaining how to re-create your design. You must use only words, no pictures, but you may suggest the use of a ruler, compass, or any other device that might be of service. Finally, exchange your paper with that of another member of the class. Each member of the exchange should try to reproduce the other's design, using only the written instructions and suggested implements.

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This article expresses a point of view that must be understood if independent schools are to accept the responsibilities that go with cultural diversity in student populations. Only with such an understanding can independent college-preparatory schools accept diversity and at the same time deal responsibly with the College Entrance Examination Board's prescriptions for the standard English of the academic world.

LANGUAGE, LITERATURE, AND THE MINORITY STUDENT

by
Richard Lederer and Robert L. Hall*

Introduction

During the 1960's the number of minority students in many independent schools expanded impressively. Such growth has too often failed to generate, however, an accompanying and vital evolution of educational and social policy. In referring, for instance, to the plight of the black student in the independent school, the Reverend Canon John T. Walker states:

> The assumption was made that all students are the same; therefore, we can continue with the same policy we have been following. . . . Every relationship and every course were designed to turn the black student into a white-thinking and white-behaving individual. At root, the presupposition was that the student came

*Mr. Hall is Instructor of History at Florida State University, Tallahasse, Florida.

to be enriched, but could in no way enrich the life of the school.[1]

Independent schools are now discovering that minority students will simply not let their school communities assimilate them; minority peoples are insisting upon the uniqueness of their cultures and accomplishments. When English teachers collide with such new attitudes and controversies, they may be future-shocked. Yet because the teaching of language is so bound up with self-concept and the making of meanings in the universe, and because the teaching of literature so embraces the transmission of cultural heritage, English courses are central to the interrelationship of the minority student and the school.

In this article we shall concentrate on the black student. We choose this focus for three reasons: (1) blacks are the largest and most visible minority group among independent school students; (2) to address the problems and challenges of all minority groups--ethnic, religious, racial, and sexual--would necessitate a high degree of abstraction; (3) the experience of the black student in the independent school in many ways illuminates the realities of all minority students in independent schools.

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[1] John T. Walker, "The Role of the Black Trustee," The Independent School Bulletin (Dec. 1970), p. 10.

Many black students speak and write differently from white students. Although there is agreement on this empirical observation, there is a great deal of debate about its source, significance, and consequences.[2] We urge all teachers of English to investigate this controversy, and, as a start, we offer statements by linguists Ralph Fasold and Geneva Smitherman:

> A dialect is to a language as a piece of pie is to the whole pie. Just as one cannot bite into a pie which has been cut into pieces without biting into one of its pieces, so one cannot speak a language without speaking one of its dialects.[3]

> The imposition of the label "nonstandard English" upon any utterance which departs from the linguistic norm (i.e., so-called standard English, itself only a social dialect) reflects the pervasive racial and class anxiety of America, a phycho-social hang-up that seems incurable. To state the obvious points: "standard" is defined by the predominant culture, white middle-class America. Through its rejection of "deviant" linguistic structures, this group reinforces its sense of superiority in language matters and would remake others in its linguistic image.[4]

One of the major causes of insecurity and linguistic self-hatred in minority students is their subjection to the classroom myth "We (the establishment) talk right; they don't." Hence, the black student who says "He didn't

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2 Philip A. Luelsdorff, Some Principal Linguistic Features of Black English (August 1969), Report No. 1, Department of English Programs in English Linguistics, The University of Wisconsin.

3 Ralph W. Fasold, "What Can an English Teacher Do about Nonstandard Dialect?" The English Record (April 1971), p. 82.

4 Geneva Smitherman, "Black Power is Black Language," Black Culture: Reading and Writing Black, p. 85.

do nothing" or "They bad kids" or "It bees that way" (title of a recording by Nina Simone) is immediately censured for distorting the English language.

Happily, recent developments in linguistics are beginning to reverse what has been called "our national mania for correctness." Study after study shows that Afro-American language[5] is in no way cognitively deficient in comparison with other dialects.[6] The meaning of "He didn't do nothin'"[7] is perfectly well understood by all speakers of nonstandard English and--let us be honest--by speakers of standard English as well. In "They bad kids" the predication relationship is quite clear. Similarly, the sentence "You don't stop messin' wif me, I'ma hit you upside you head" demonstrates the requisite mastery of the if-then logic. English teachers have traditionally made the error of assuming that if a form is missing, the process is absent as well.

English teachers have traditionally made the error of assuming that if a form is missing, the process is absent as well.

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5 We use the term Afro-American English because there is evidence that African patterns and vocabulary survive in the speech of many American blacks. (See J. L. Dillard, Black English, in the bibliography for this section.)

6 Those who believe that nonstandard dialect is deficient rely heavily on the writings of Basil Bernstein. For a refutation of Bernstein's "deficit model" and an advocacy of a "difference model" consult the work of Joan C. Baratz. Both writers are listed in the bibliography for this section.

7 Most of the examples used in this section are from the writings of Ralph W. Fasold and Geneva Smitherman. Consult the bibliography.

In fact, some subtle distinctions are more easily and concisely made in nonstandard dialect than in standard English. "I been done learned that" emphasizes the thoroughness of the learning in ways beyond the reach of "Ive learned that." Indeed, the background of many American blacks encourages verbal subtlety and precision. As Smitherman points out:

> A quick glance at the urban street environment of black America reveals an oral culture where one's social survival is exactly proportionate to his ability to rap and cap. Rapping is language facility directed toward making a point in a powerful manner . . . Capping is language facility directed toward conquest of one's opponent through verbal attack.[8]

Is It Necessary for All Children to Learn Standard English?

What follow are outlines of the most persuasive and persistent arguments voiced on both sides of a crucial and energetic debate among linguists and educators: should school curricula require that all students learn standard English? First, the arguments for requiring a mastery of standard English, expressed most effectively by Edmund Fuller, in his review of Black English, and by linguistics researcher Joan C. Baratz, are here summarized:

1. The traditional role of the English teacher is to impart to his students the standard of spoken and written language as the best-educated classes use it. The written word, i.e., standard English, is regarded as the highest level of the language; the spoken word emulates it with more spontaneity, less formality.

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[8] Geneva Smitherman, "Black Power Is Black Language," Black Culture: Reading and Writing Black, p. 88.

2. Even if a nonstandard dialect is powerful and complex, and even if it is the more appropriate variety of English in many contexts, there is still the question of its acceptability in the larger society. Failure to teach standard English limits upward mobility and renders integrated education a mockery.

3. Standardization is a socio-linguistic fact of life. In all societies one dialect invariably becomes the standard, prestige dialect, the one that most books are written in.

4. Throughout American history, minority groups have made the effort to become bidialectal. A child may learn several dialects of English without weakening his self-confidence, his identity, his racial pride, or his ability to communicate in his vernacular. Language is a flexible activity; one can learn to manipulate a variety of language styles.

5. There is some evidence that learning to read is easier if there is a match between the language of the learner and the language of the reading materials. A refusal to teach standard English to nonstandard speakers makes their task of learning to read considerably more difficult.

Linguists Ralph W. Fasold, James Sledd, and Geneva Smitherman are the most effective defenders of the position that standard English should not be taught to nonstandard speakers. Their arguments are summarized as follows:

1. Afro-American English is a fully developed, totally adequate linguistic system, no better or worse than standard English. The ignorance and unproven methods of the bidialectalists can only encourage resentment and chaos.

2. Afro-American English speakers are already bidialectal, at least on the lexical level. The vocabulary of "the streets" is used extensively in discourse between blacks, but only infrequently in conversations between blacks and whites. This kind of code-switching has been in the Afro-American survival kit for centuries.

3. Black people may just not want to talk white English. As Ralph Ellison has said: "One uses the language which helps to preserve one's life, which helps one to feel at peace with the world, and which screens out the greatest amount of chaos." To borrow the title of an article by Geneva Smitherman, many Afro-Americans are discovering that "Black Power is Black Language." Instead of trying to turn black people into uneasy imitations of white people, it is time for the majority to begin to understand the life and language of minority peoples.

4. It may be (as Sledd suggests) that in America "a more various standard language" is forming, a language that is filled with borrowings from among social groups, a language more reflective of our ethnic pluralism.

Conclusions

Teachers involved in language and composition programs for minority (and majority) students will increase their effectiveness as they master a number of skills.

First, the teacher must acquire training in language. What is language, its functions? What is the relationship of spoken language to written language and to reading?

Second, the teacher must investigate dialectology. What are dialects? How do social factors influence language and language learning? The teacher should expose students to social dialects at an early level, through discussion, literature, song, and folklore. He should initiate discussion of the ethnic, regional, and cultural differences among dialects, as well as the levels of usage within a given dialect. Especially helpful to the teacher will be Roger Shuy's Discovering American Dialects. In the process the teacher must avoid coercive, condescending, hypercorrective approaches.

Third, the teacher should make every effort to understand the specific dialects of his students. In addition to improving communication, the teacher will learn to distinguish three categories of "errors" in composition: (1) spelling and grammatical characteristics that reflect the writer's spoken dialect; (2) mechanical errors that are not traceable to qualities of dialect; (3) faulty organization and logical development that are shared by all students, regardless of dialect.

Fourth, the teacher must hold in mind two goals of education in English: to express thoughts with reasonable clarity and fluency and to receive ideas effectively. Linguistic purism must not be allowed to obscure the functions of language and the problems of composing. Geneva Smitherman chooses to say this in the black idiom.

> Because black kids are already bi-dialectal and due to the absurdist nonsense surrounding the popular discussions of black English, I advise teachers to over the whole B.S. and get on with the educational business at hand. Devise strategies for raising the kids' reading levels . . . Tap the totality of they communicative potential. Don't let them get

> away with sloppy, irresponsible writing just because it happen to conform to a surface notion of correctness . . . On the other hand, don't penalize the kid who gives you a piece that has some "s-es" or "-eds" omitted.[9]

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Literature

> Perhaps more tragic than the Negro student who cannot find an acceptable self-image in his school literature is the white student who is deprived of a fully rounded education in literature.[10]

Ethnic studies aim not at homogeneity, but at an appreciation of the diversity of American culture. Sociologists and educators have felt reluctant to recognize minority cultures and literatures because they have feared that to separate meant to abandon the integrationist ideal. But, as we have pointed out earlier in this discussion, the reality of ethnic pluralism must be addressed. A study of ethnic literature will increase the student's understanding of racial questions, of the lives of inner-city dwellers, of the turmoil of the young, of the distance between American myth and reality--insights that cannot be approximated by the social sciences. To read such literature is to attack stereotypes of thought and character, to discover the complexity of being American, and to expand one's sense of the functions and powers of art.

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[10] Frank E. Ross, Negro Literature for High School Students (Urbana, Ill.: NCTE, 1968).

The Place of Ethnic Literature in the Curriculum

A special report in Education U.S.A., "Black Studies in Schools,"[11] reveals that "nearly all educators believe that the ultimate and ideal way to handle material on blacks and other ethnic groups is to weave it into the regular curricula as an integral part of everything that is taught from kindergarten to grade 12." But the report recognizes that until schools and curricula become truly multicultural, "separate courses in particular ethnic studies may be necessary to make up for the years of neglect in the area, before or during integration into the general curriculum."

The NAIS Committee on English encourages the offering of self-contained ethnic literature courses on the advanced level and the inclusion of a substantial selection of such literature in required English courses. Whether the ethnic material in the required courses is to be taught as a sequential unit or as a part of the over-all American tradition will depend on educational policy, on the contours of the specific course, and on the background the students bring to their study.

Preparation of the Teacher

The English teacher who confidently teaches the mainstream British-American literary tradition will have to make radical shifts in his preparation, techniques, and emphases if he is to teach ethnic literature responsibly and creatively. He will probably first discover a blindspot in his scholarship; much of the world's rich heritage of oral materials--songs, folk tales, proverbs,

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[11] Washington, D.C.: National School Public Relations Association, 1970.

riddles, and myths and legends--never found its way into his experience. Because American literature flowered well after the invention of the printing press, our literature curriculum has consisted almost entirely of printed matter penned by the bookish elite of our society. But as Rene Welleck and Austin Warren note in their monumental Theory of Literature, "the study of oral literature must be an important concern of every literary scholar who wants to understand the process of literary development . . ."[12] Welleck and Warren's observation applies especially to the literature of ethnic minorities. The history and literary traditions of such groups as Afro-Americans and American Indians cannot be fully explored without incorporating the folk traditions that have preceded or run along with the less comprehensive written traditions.

The commitment to such an exploration is prodigious indeed. An investigation of Afro-American folklore, for example, will inevitably lead the teacher and student back to the extensive oral literature of Africa, to such stories as "The Greedy Man and the Stranger," from Senegal; "Eternal Love," from the Ivory Coast; and the "Origin of Mankind," from Togoland. It will also lead teacher and student forward to the urban jungles and such raucous tales as "The Signifying Monkey" and "Shine and the Titanic."[13]

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12 Rene Welleck and Austin Warren, Theory of Literature (New York: Harcourt, 1956).

13 Roger D. Abrahams, Deep Down in the Jungle: Narrative Folklore from the Streets of Philadelphia (Hatboro, Pa.: Folklore Associates, 1964).

Moreover, central to the Afro-American folk tradition is a vast and unexplored repository of music--spirituals, blues, work songs, secular songs, and the like. LeRoi Jones has said that "American Negro Music" was "a chronicler of the Negro's movement, from African slave, to Freedman, to Citizen . . . "[14] James Baldwin believes that only through music has the black in America been able to tell his story.[15] Folk songs reveal what black people think about their women; their preachers; their religion; their 'possum, greens, and sweet potatoes; their mules; and their bosses. Dan Freeman, the central character in Sam Greenlee's The Spook Who Sat by the Door,[16] says:

> You cats don't listen to spirituals anymore; they taught you to be ashamed, but the message is there; "Go down Moses and set my people free . . . " What people you think they were talking about?
>
> Man, it's all there if you listen. You can't find your history in the white man's books. If you want to know your history, listen to your music.

The oral tradition has profoundly influenced many young American Indian writers--James Welch, Simon Ortiz, N. Scott Momaday, Alonzo Lopez, and others. The forms of spirituals, seculars, and work songs permeate the works of black writers Charles Chestnutt, Langston Hughes, Ralph Ellison, and Gwendolyn Brooks, to name a few.

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14 LeRoi Jones, "The Myth of A Negro Literature," Home: Social Essays (New York: Morrow, 1969), p. 107.

15 James Baldwin, "Many Thousands Gone," Notes of a Native Son (New York: Bantam, 1967), p. 18.

16 Sam Greenlee, The Spook Who Sat by the Door (New York: Bantam, 1969), p. 117.

When a teacher immerses himself in the writings of ethnic Americans, particularly recent writings, he will soon encounter untraditional modes of expression and experimentation in a variety of literary forms. One of the many rewards of teaching ethnic literature is that the teacher's deepest aesthetic convictions will be challenged. Have the experiences of some

One of the many rewards of teaching ethnic literature is that the teacher's deepest aesthetic convictions will be challenged.

ethnic groups been so different that their art will be significantly different? Will the differences reside in form or in substance? Do the ethnic individuality and the unique experience of a writer disqualify his work from achieving universality? The teacher who grapples with such questions will find a new richness and breadth in literature.

For the minority student, ethnic writing may provide a primary form of literary experience, a part of him rather than part of a tradition that seems alien. This Ralph Ellison suggested when he said, "If you can show me how I can cling to that which is real to me, while teaching me a way into a larger society, then I will not only drop my defenses and my hostility, but I will sing your praises and I will help you to make the desert bear fruit."[17]

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17 Ralph Ellison in Social Dialects and Language Learning (Champaign, Ill.: NCTE, 1964), p. 71.

Bibliographical Notes

Just a few of the many books of black literature are listed specifically below. Since these books presume levels of sophistication among readers, the teacher is advised to examine any given book before making an adoption for classroom use.

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Bonham, Frank. Durango Street (novel).

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Clarke, John. Black Soldier (novel).

Douglass, Frederick. Narrative of the Life of Frederick Douglass (slave autobiography).

Gregory, Dick. Nigger (autobiography).

Hamilton, Virginia. The House of Dies Drear (novel).

Hansberry, Lorraine. Raisin in the Sun (drama).

Hughes, Langston. The Best of Simple (stories).

_____. Book of Negro Humor (humor).

_____. Something in Common (stories).

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Hunter, Kristin. The Soul Brothers and Sister Lou (novel).

Lester, Julius. Black Folk Tales (folklore).

_____. To Be a Slave (slave narrative).

Parks, Gordon. The Learning Tree (novel).

Peterson, Louis. Take a Giant Step (drama).

Wright, Richard. Black Boy (autobiography).

Very useful additional bibliographies of ethnic literature are found in the following articles from English Journal:

Nilsen, Alleen Pace, ed. "Multi-Ethnic Literature in America." English Journal, 63 (Jan. 1974), 41-74.

Sterling, Dorothy. "What's Black and White and Read All Over?" English Journal, 58 (Sept. 1969), 817-32.

For a detailed picture of the development of various ethnic studies programs, the teacher should see Bengelsdorf, Winnie, Ethnic Studies in Higher Education: State of the Art and Bibliography (Washington, D.C.: American Association of State Colleges and Universities, 1972). Included are extensive bibliographies of materials on black, Chicano, American Indian, Spanish-speaking, white ethnic, and multi-ethnic groups.

For an overview of black studies, the teacher should see Black Studies in Independent Schools (Boston: NAIS, 1972).

Readers of English Journal will find directions and bibliographies in the following articles, in addition to those cited above.

On Multi-Ethnic Literature

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GENERAL BIBLIOGRAPHY

The following books have proved their worth to individual teachers of English, to departments of English, and to professional organizations of English teachers. Teachers looking for more extensive bibliographies will find such bibliographies at the backs of most of these books.

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Professional journals are an extremely important source of information on new developments in the teaching of English. The National Council of Teachers of English publishes three excellent journals of use to teachers at secondary-school level: English Journal, College English, and College Composition and Communication. The publication of The National Association of Independent Schools, The Independent School Bulletin, often has very helpful articles on the teaching of English.